1980 ANNUAL REPORT

Museum News The Toledo Museum of Art

Remarks of the President

This report by Roger Mandle and the Museum's staff reviews the principal events which took place in the 1979-80 fiscal year during the close of Samuel G. Carson's distinguished term as President of the Board of Trustees.

The Museum continued to strengthen its position as one of America's major art museums, and as Toledo's most vital cultural resource. From the superb concerts and special exhibitions to the extraordinary diversity of classes for children and adults, the program offerings at the Museum served many of our citizens well. During the year, the staff, Trustees and volunteers also continued long-range plans for building renovations, program expansion and fund development.

In addition, the report illustrates some of the important works of art which entered the Museum collection as gifts or by purchase during that time. These beautiful objects now belong to this community and region for generations to come, and will be enduring sources of pride and pleasure.

Since becoming the Museum's President in January, it has been particularly rewarding to more closely observe and appreciate the strengths of our excellent Museum. It is, indeed, a unique combination of great works of art, a fine staff, and excellent programs supported by outstanding community involvements.

I would like to express the Trustees' gratitude for our remarkable community support—from patrons, contributors, and volunteers in so many of the Museum's enterprises. This community enthusiasm for the Museum is fundamental to the continuing success and meaning of this great institution.

Robert G. Wingerter
President

Cover
Léonard Limosin, French, about 1505-1575. *Footed Bowl with Cover* (detail). About 1535-40. Painted enamel on copper. Ht. 5½ in. (14 cm.); Diam. 7½ in. (19 cm.). Gift of Florence Scott Libbey, 80.1018.

Museum News

The Toledo Museum of Art, Toledo, Ohio
Volume 22, Number 3, 1980
William Hutton, *Editor*

Director's Report

Sometimes the pressure to keep the Museum an active and beautiful place makes it difficult to maintain sight of our goals. Then a letter like the one below rekindles our endeavor to make this an especially vital and useful institution. Now that we are in the midst of one of the most ambitious expansions of our facilities in nearly 50 years, such a letter could not be more appropriate.

With the help of the distinguished architectural firm of Hardy, Holzmann, Pfeiffer of New York, the staff and trustees have created a plan for massive redevelopment of the center of the Museum building. Employing a style in sympathy with that used by the Museum's original architect, Hugh Hardy has designed new special exhibition galleries to replace an old auditorium, a new entrance, lobby and adjacent visitor facilities on the ground floor, and a sky-lit main stairway linking the ground and main floors. The project, which also includes complete remodeling of the Museum's service facilities, is expected to cost $5,000,000 and is to be completed by the summer of 1982. A $400,000 challenge grant from the National Endowment for the Arts and several large private matching gifts are making this project possible. To anticipate effects of the renovation project, which began in the summer of 1980, the staff organized

Your museum is by far the most wonderful, the most "right" museum I have seen so far in all of America. The quality and the variety in themselves are quite extraordinary. But what satisfied me so very much was the spirit of the place. It was such a pleasure to see dignity coupled with art displays and I could have kissed every other visitor in the museum because they were obviously there because they enjoyed themselves, because they loved what they saw and not because social convention told them that they must attend museums. There was such a sprightly air of activity and good cheer that spread to the guards and the ladies running the bookshop and the gift-corner. I simply cannot congratulate you enough on standing by the only principles that really matter in a museum. And now that I am in the business myself, I can better appreciate how much effort, how much thought, how much spirit and courage goes into setting a course such as you have set and sticking by it.

Professor Fred Licht
Boston University

budgets, programs, publicity and other aspects of operations so that normal public services would be interrupted as little as possible.

Aside from the extensive planning required by the building program, 1979-80 was an extremely active and productive year for the Museum. Special exhibitions, as well as those selected from our own collections, were the most important to have been presented in several years.

Acquisitions continued to match the high standards set by the legacy of our Museum's collecting history. Despite accelerating prices, we have indeed been fortunate to find works of exceptional merit. In order to maintain Toledo's competitive edge, however, we continue to encourage gifts of works of outstanding quality or the funds with which to purchase them. A selection of the works of art that entered the collection this year by gift or purchase is illustrated in this report. Works designated as gifts of Edward Drummond Libbey or Florence Scott Libbey have been bought with funds received from their endowments.

That the Museum lent many paintings and other works of art to major exhibitions in both America and Europe is evidence of the distinguished quality of our collections. That we receive more requests than we grant also reflects the serious review we give to both exhibitions and borrowing institutions. Much care is taken to insure safe transit of the works and, whenever possible, we insist that members of the Museum staff accompany them to and from their destinations.

In July Robert Phillips, Curator of Contemporary Art, completed a two year term of distinguished work as chief curator, and he has been succeeded in this post by Roger Berkowitz, Curator of Decorative Arts.

Educational activities sponsored by the Museum increased in scope and popularity. Organized contact with neighboring communities and other special programs gave more people than ever before the opportunity to enjoy the collections with their families, learn from local and international scholars and artists, and participate in workshops. *Timeframes*, among the most imaginative series of lectures devised by an American museum, continued to attract new and diverse audiences, while the Museum's gallery education program maintained its national reputation. The Music Department can take credit for one of the most successful concert seasons in the Museum's recent history. The five Peristyle Concerts by artists of international merit were virtually sold out.

Special thanks must be extended to the Music and Art Docents who have taken on substantial new responsibilities created by the Museum's heavy exhibition schedule. Thanks are also due to the several hundred members who contribute to the Museum's Bus Fund, a unique effort among American museums which insures that if a school wishes to bring children for a tour there are funds to help them get here.

1979-80 was further marked by the internal strengthening of the University art program. New faculty evaluations were implemented by both students and professors, and a permanent joint University-Museum Committee was established. The year concluded with an enthusiastically received exhibition of works by the first students to complete the new Bachelor of Fine Arts degree.

The 1979 membership drive was an exciting campaign. Organized and conducted by the Museum Aides, it enlisted a record 1,650 new members. Through the efforts of the Endowment Development Committee, a total of $984,343 was added to the endowment base, the income from which provides operating revenue. Major contributions for the fiscal year amounted to $1,941,399.80.

With all the vitality and the creative energies of staff and volunteer organizations, the Museum continues to thrive. Because the budget was buoyed by fortunate investment strategies, and income exceeded expectations, we were able to undertake certain improvement projects at the end of the year, including the purchase of a computer to modernize our bookkeeping. This equipment, to be operational by the middle of the next fiscal year, is part of a long range plan to improve fiscal management.

Good staff communications, clear budgetary objectives, and decisive action on programs have helped to maintain a sound financial position. However, the continued viability of the Museum also rests on our ability to attract greater support from our community, for increased income is essential if we are simply to maintain programs at the present level.

This support from the private sector is matched by funds which are available to the Museum from governmental sources at the present time. While elsewhere I have mentioned certain special projects receiving federal funds, support from the Ohio Arts Council this year of $161,514 should also receive special notice. While we hope these funds will continue to be directed to the Museum, we do not allocate them to salaries or other continuing expenses. Instead, these funds help support exhibitions, publications and certain other expenses, Current federal and state support constitutes approximately nine percent of our annual income.

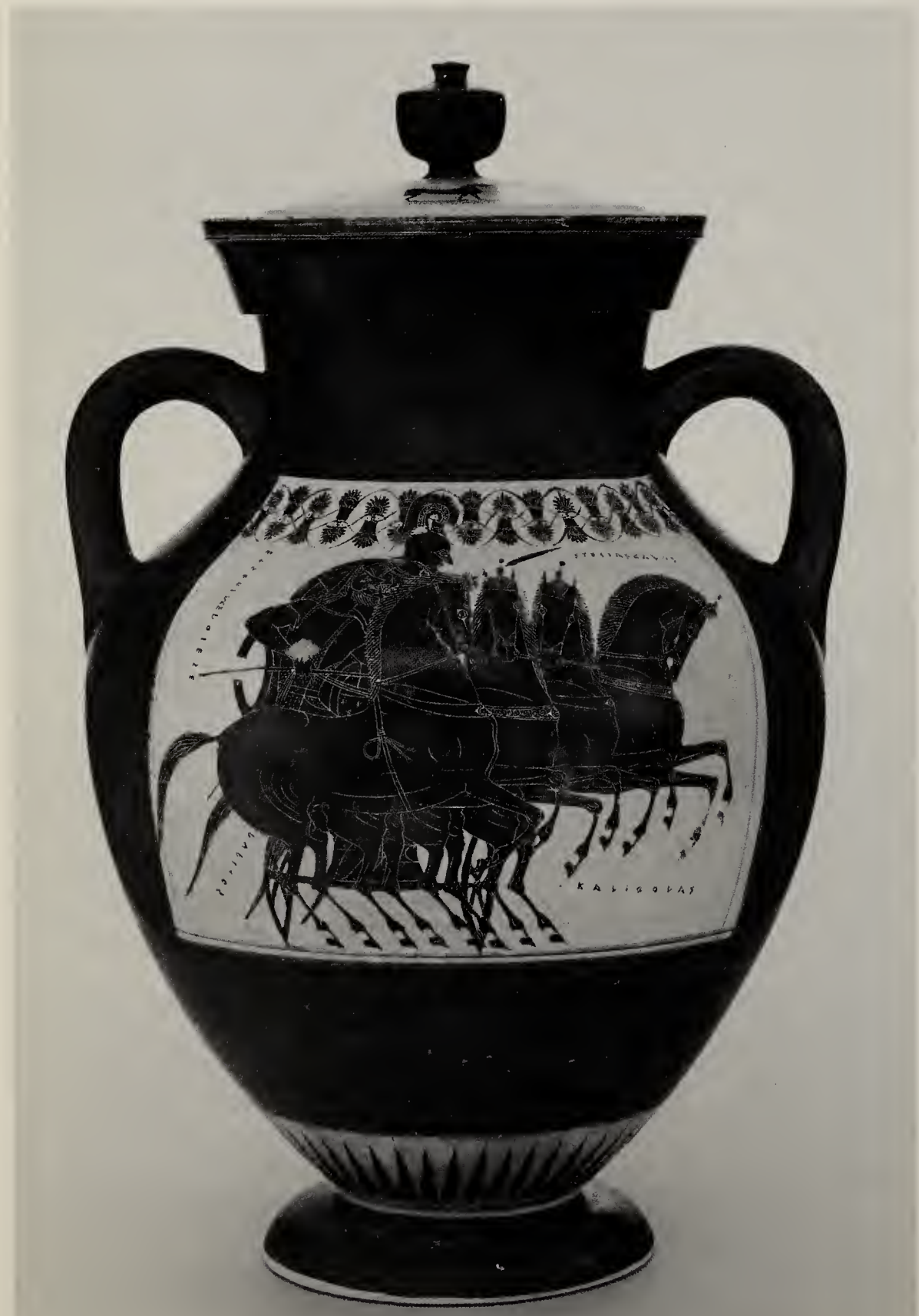
Long range objectives to assure our growth have been established by the Endowment Development Committee. This strong leadership continues to identify and inspire participants in the future success of the Museum. Younger and more diverse leadership will help spread the responsibility for maintaining our program.

The entire staff of the Museum works together remarkably well. The open and creative working relationships at our institution are admired by colleagues at other museums, as are the enthusiasm and sympathetic understanding of the Trustees and volunteers. This ambience, which is fundamental, and not a by-product of our success, is something we strive for. It is a pleasure to thank the staff and Trustees for such special rapport. This creative atmosphere is further supported by the Toledo Modern Art Group, the Toledo Federation of Art Societies, and by many individuals who give freely of their time and ideas.

It is the additive effect of these personal contacts that builds the grace of our Museum community, fosters a sense of ease with the splendid quality of our collections and activities, and permits us to learn candidly how we can improve.

Roger Mandle
Director

Griffin protome from a cauldron. Greek, about 610-600 B.C. Cast bronze with incised decoration, ht. 5⅜ in. (13.7 cm.). Gift of Edward Drummond Libbey, 80.8.



Exekias (potter) and Group E (painter), Greek (Athens), 550-530 B.C. Amphora and lid. Slip decorated earthenware with incised details, ht. (with restored lid knob) 18-1/16 in. (46.2 cm.), diam. 10⅞ in. (27.6 cm.). Gift of Edward Drummond Libbey, 80.1022.

Works of Art

The following pages illustrate some of the 113 works which entered the collection as gifts and by purchase during the fiscal year. Together with those mentioned here they broaden and supplement our collections in many ways.

From the ancient world comes a 10th century B.C. ceramic jug from Phrygia in Asia Minor, and a 1st or 2nd century A.D. Roman silver strigil, given by Duane Wilder and friends of Carl Staelin respectively.

Gifts of paintings included a Mark Rothko oil on paper from the Woodward Foundation and a canvas by the Minimalist artist Robert Mangold. Acquisitions of graphic arts, notable in both quality and number, include, besides prints, photographs and drawings, the arts of the book, a field rarely emphasized in art museums, but one that has been pursued here for seventy years with remarkable results.

Notable among prints acquired by purchase are the suite of 26 plates by the French Renaissance engraver René Boyvin depicting the story of the Golden Fleece and *The Mocking of Christ* by the Flemish Renaissance painter-printmaker Jan Gossaert. Rembrandt's *Christ Disputing with the Doctors* was given in memory of Grace J. Hitchcock. Outstanding among those after 1800 are the lithograph *Lion de l'Atlas* by Delacroix and Manet's etching *Philip IV* after Velázquez.

Fourteen project drawings by René Lalique were purchased to supplement the Museum's distinguished glass, furniture and silver designed by him.

Footed bowl. Greek, mid 3rd century B.C. Cast, ground and polished glass, ht. 6-15/16 in. (17.7 cm.), diam. 8⅝ in. (21.9 cm.). Gift of Edward Drummond Libbey, 80.1000.

Léonard Limosin, French, about 1505-about 1575. Tazza (footed bowl) with cover, about 1535-40. Painted enamel on copper, ht. 5½ in. (14 cm.), diam. 7½ in. (19 cm.). Gift of Florence Scott Libbey, 80.1018.

Four drawings by Reginald Marsh were received from the estate of his wife, and Robert Mangold gave two drawings by Paul Waldman.

Twenty-six books represent facets of Russian Constructivism and Suprematism, German Expressionism, Dadaism and Surrealism, and together with books purchased last year reflecting these and other twentieth century avant-garde movements, they form a resource remarkable in its kind, scope and quality. Mention must also be made of the important *livres d'artistes* by Matisse, Ronsard's *Florilèges d'Amour* and Mallarmé *Poésies*, and by Robert Motherwell, *A la Pintura*. In addition, six contemporary artists' books were given by several donors through the Martin S. Ackerman Foundation.

Photographs by Michael Smith, J. Craig Annan, Frank Eugene, Lewis Hine, Ralph Sterner, Herbert Seligmann and Garry Winogrand were acquired with the Harold L. Boeschenstein, Jr. Fund. Mr. and Mrs. Spencer D. Stone gave a photograph by Ansel Adams.

Among three-dimensional objects, an outstanding example of Art Nouveau style is the rock crystal and silver bowl designed by Josef Hoffmann for the Wiener Werkstätte. Contemporary with this are examples of art pottery by Georges de Feure, a pitcher given by Mr. and Mrs. Donald Kress, and by the Fulper Pottery, a vase given in memory of Nina Galbraith Crowther by friends at Owens-Corning Fiberglas.

Gifts of glass include a 5th century B.C. Iranian kohl tube from Duane Wilder, a candlestick by L.C. Tiffany from Constance Crohngold and a bowl by Rosemarie Lierke received from the artist.

Two 18th century North Italian gilt gesso chairs were acquired by purchase, as were a pair of 18th century American mahogany chairs acquired in memory of Grace J. Hitchcock.

Rembrandt van Rijn, Dutch, 1606-1669. *The Flute Player*, 1642. Etching and drypoint, 4⅝ x 5-11/16 in. (11.6 x 14.5 cm.). Given in memory of Grace J. Hitchcock, 80.1017.

Antonio Giorgetti, Italian, ca. 1635-1669. *The Nativity*. Bronze, 12⅜ x 16¼ in. (31.5 x 41.3 cm.). Gift of Mr. and Mrs. Otto Wittmann, 79.89.

George Bowers, English. Tankard, about 1670-75. Silver, ht. 10½ in. (26.8 cm.). Gift of Mr. and Mrs. Stanley K. Levison, 80.1023.

After Martin Desjardins, French, 1637-1694. Equestrian Portrait of Louis XIV, early 18th century. Patinated and gilt bronze; pedestal with rosewood veneer and gilt bronze. Bronze ht. 39 in. (99 cm.); pedestal ht. 36½ in. (92.5 cm.). Gift of Florence Scott Libbey, 80.1330.

Pair of side chairs after a design by
Thomas Chippendale, English, about 1755.
Mahogany, ht. 39¼ in. (99.4 cm.). Gift
of Florence Scott Libbey, 80-1005-.1006.

Moustiers factory, French, Platter, about 1710. Faience (tin-glazed earthenware), 12⅜ x 18¾ in. (31.5 by 47.5 cm.). Gift of Florence Scott Libbey, 79.81.

Myer Myers, American, 1723-1795. Tankard, about 1776-81. Silver, ht. 6-9/16 in. (16.7 cm.). Gift of Mr. and Mrs. Stanley K. Levison, 79.122.

Commode (chest of drawers). English, about 1750. Mahogany with slate top and gilt bronze mounts. Ht. 37 in. (94 cm.), W. 55¾ in. (141.5 cm.). Gift of Florence Scott Libbey, 79.12.

Théodore Géricault, French, 1791-1824. *A French Farrier*, 1821. Lithograph, 9¾ x 14 in. (24.6 x 35.6 cm.). Gift of Edward Drummond Libbey, 80.2.

Carlo Bugatti, Italian, 1856-1940. Rocking chair, about 1905. Vellum and wood with painted decoration, ht. 35⅜ in. (89.9 cm.). Gift of Florence Scott Libbey, 80.1025.

Francois-Louis Schmied, French, 1873-1941. Bookbinding for *La Création* by P.C. Mardus, about 1928. Morocco leather tooled in gold and inlaid with metal, 13½ x 9½ in. (34.2 x 24.5 cm.). Museum Purchase, 79.35a.

Marsden Hartley, American, 1877-1943. *Abstraction (Military Symbols)*, 1914-15. Oil on canvas, 39¼ x 32 in. (99.7 x 81.3 cm.). Gift of Edward Drummond Libbey, 80.1013.

Curatorial Department

Twenty-one temporary exhibitions, seven of which were organized by the Museum, displayed variety and quality in every respect. *Travels with Pen, Pencil and Ink: 150 Prints and Drawings by David Hockney*, one of England's best known living artists, opened the season in September and was followed by *New Glass*, the largest exhibition of contemporary glass ever shown in Toledo. In January, masterpieces of painting, drawing and decorative arts from the collection of the Duke and Duchess of Devonshire comprised *Treasures from Chatsworth: The Devonshire Inheritance*, which included works by Rembrandt, Poussin, Leonardo and Dürer. The first exhibition of silver from the Netherlands ever to be held in the United States was initiated by our Museum and organized by the Rijksmuseum of Amsterdam. Entitled *Dutch Silver: 1580-1830*, it featured over 200 secular and religious objects of great aesthetic and historical importance. This landmark exhibition, shared with Boston's Museum of Fine Arts, was partially supported by the National Endowment for the Arts. The Sixty-second Annual Toledo Area Artists' Exhibition, co-sponsored by the Toledo Federation of Art Societies and the Museum, completed the Levis Gallery exhibition season.

Exhibitions in the Print Galleries were highlighted by the inauguration of the Grace J. Hitchcock Print Viewing Room with *Rembrandt as an Etcher*, comprised entirely of Rembrandt prints given in memory of Grace J. Hitchcock. This was followed by the first showing of a rare, complete set of Canaletto etchings recently acquired by the Museum. Other shows included *Documents, Drawings and Collages*, an exhibition of post-World War II American works on paper from the collection of Mr. and Mrs. Stephen D. Paine. *The Esmark Collection of Currier and Ives*, shown in December, surveyed the work of this prolific nineteenth century lithographic firm. *Matisse Prints and Illustrated Books*, drawn from the remarkably comprehensive collection of the Museum of Modern Art, was featured in February, and followed by *Manuel Alvarez Bravo's* photographs of Mexico. Selected from the Museum's own collection, *The Painter as a Printmaker* focused on artists from 1470 to 1800 who both painted and made prints. Concluding the year's exhibitions in the print galleries, *Atelier 17—Prints in Portfolios* announced the acquisition by the Museum of an important collection of twentieth century illustrated books and print portfolios from the collection of the well-known book dealer and publisher George Wittenborn.

The first catalogue of the Museum's distinguished collection of American paintings appeared after two years of work by Susan E. Strickler, research associate for this project, and William Hutton, senior curator, as editor. This important publication was partially supported by the National Endowment for the Arts. The NEA and the Semple Classics Fund of the University of Cincinnati both made grants that will finance publication of the second volume of Toledo's Greek vases in the *Corpus Vasorum Antiquorum* series.

Conservation of the collection is a critical responsibility of the curatorial department. The DeVilbiss Company made possible the purchase of a binocular microscope with auxiliary attachments as a basic component of our conservation facilities. With the aid of a National Endowment for the Arts grant, S.N. Hlopoff, restorer of decorative arts, undertook comprehensive treatment of several important pieces of European furniture. Paintings by Rembrandt, Picasso, Rothko, Beuckelaer, among others, were treated by leading private and museum-affiliated conservators, and the Museum's consultant conservator, Carol Mancusi-Ungaro, carried out inspections and remedial work. Works on paper by Goya, Homer, Everett Shinn and Joseph Stella were treated by the Intermuseum Laboratory at

Oberlin. The Fogg Museum Laboratory at Harvard University cleaned a 7th century B.C. Greek bronze, while work on thirteen Greek vases was completed by the Museum's curatorial staff.

During the past year the Museum lent from its collection 23 paintings, 31 prints, 5 sculptures, 2 examples of metalwork, 9 Greek vases and 11 pieces of glass to 41 museums in North America and Europe. Among principal loans, Picasso's *Woman with a Crow* was included in the Museum of Modern Art's great Picasso retrospective, and *The Wheat Field* by Van Gogh and *Sunlight on the Coast* by Winslow Homer went to Washington for the National Gallery's Post-Impressionism exhibition.

The curatorial department has been helping establish a concept for the reinstallation of the entire collection. This plan, which will also involve discussions with the education department, Docents and the public, is to be put into effect during the building renovation program and will be unveiled late in 1981.

School of Design

Increasingly varied educational programs have continued to attract people of all ages and interests.

The *Timeframes* series, funded by the National Endowment for the Humanities, had a total attendance of over 13,000. Each consisting of six lectures given in addition to special events and demonstrations, this year's programs included *Cities, Art and Life in Eighteenth Century England* (in conjunction with the Chatsworth exhibition) and *¡Viva Mexico!*. A model of its kind, *Timeframes* will continue during the coming year with the goal of becoming a principal, self-supporting part of the education program.

Adult studio, art history classes and weekend workshops maintained an active following with nearly 900 enrolled in classes including new courses in weaving, silkscreen, calligraphy and photography. Lecture and panel discussions organized

Detail of base of equestrian statue of Louis XIV after Martin Desjardins (see page 44).

for *New Glass* and *Prints, Patrons and Publishers* were planned by both the curatorial and education departments around topics specifically related to these special exhibitions. Art-related travel opportunities were offered through the Museum to Spain, Russia, Greece and California. The corporate lecture series at Owens-Corning Fiberglas was offered this year, and both the Findlay Area Members of the Toledo Art Museum (FAMTAM) and Port Clinton membership programs continued to achieve effective contact with neighboring communities. Although the Museum's film series was discontinued because of high costs and low attendance, a cooperative program undertaken with the Toledo Media Project and funded by the Ohio Arts Council provided lectures and screenings of work by contemporary filmmakers.

Two major family events were made possible with generous grants from SOHIO. In October a Harvest Festival was held, and to coincide with the silver exhibition, a Dutch Festival was presented in the spring. Attendance totalled around 3,000 at each.

New programs have been started in an effort to further develop community relationships. Weekend workshops, providing concentrated, inexpensive activities for people occupied during the week, brought nationally-known professionals to the Museum as teachers. These workshops proved so successful that they will be repeated seasonally. A poetry series featuring poets Marge Piercy and Irving Fieldman was offered in conjunction with the Toledo Poets' Center to link the visual and verbal arts. In collaboration with the Arts Commission of Greater Toledo and the G.P. Crosby Gardens, a conference for local artists entitled *Marketing Your Art* presented nearly 100 participants with information on business and professional practice for artists.

The Speakers Bureau was successfully launched under the co-sponsorship of the volunteer Museum Aides and Docents and with the help of a staff coordinator to bring information about the Museum to outside groups. With the help of the Speakers Bureau and 20 other volunteers, a professionally-managed audience survey was conducted to study the Museum in the context of public attitudes toward leisure time. Results will be used as a basis for planning future programs.

The Museum participated in Toledofest on Labor Day 1980. Duane Bastian, Museum-University art education instructor, designed the tactile exhibition, *Circus of the Senses*, for children. This portable display proved such a success that many requests for its use in schools have been received.

The Museum's gallery education program continues to be one of the finest of its kind. Over 50,000 children and adults received guided tours in music and art given by volunteer Docents and the Museum's staff.

The University art program, now in its sixty-first year, incorporated several new programs geared to improve instruction quality and efficiency. In addition to a newly devised faculty evaluation system, a joint University-Museum Committee was established to improve communications. In the fall of 1979 there was a total enrollment of 665 students taking 2,013 credit hours, an increase of 5%. Art history courses began to attract increased enrollment and sculpture classes were dramatically improved by the addition of casting equipment.

The School of Design gallery featured exhibitions by students and faculty of the University of Toledo and Museum School of Design, beginning with *The Art of Quilting* and concluding with the first review of students completing the new Fine Arts degree offered jointly by the Museum and the University of Toledo.

During the spring four artists of the faculty completed filming for the WGTE-TV series, "Intervisions". This production is the first intensive media coverage of the School of Design teaching and the studio program in the Museum's history.

Printmaker Peter Elloian received a $3,000 grant from the Ohio Arts Council to pursue his professional career as an artist.

Saturday classes were established as two ten-week terms. There were 1,491 art students enrolled in the fall and 1,525 in the winter. In addition, a new program for parents of Saturday children attracted 50 participants. The Saturday program was also expanded to include students from the second grade through high school. Through a grant from the J.L. Hudson Company, research began on a method of improving participating of the minority community in the Saturday program, and advertising in area newspapers has helped to improve the demographic patterns of students.

Music Department

The department maintained its established concert and education programs while also introducing significant new offerings. These were implemented by the department's staff with the valued assistance of the volunteer Music Docents and Concert Ushers.

Peristyle Concerts attracted capacity audiences to performances by the Dresden State Orchestra, Les Grande Ballets Canadiens, Isaac Stern, Baltimore Symphony Orchestra and Joffrey II Dance Company. Over 7,000 attended free Sunday concerts, while the Friday noon recital series, Gallery Gigs, continued to draw a growing audience. In addition, concerts of the Toledo Symphony Orchestra and Toledo Choral Society and other organizations were among music events in the Peristyle.

Peristyle Subscription Committee

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Mrs. Fred J. Harrington
Mrs. John Morse
Mrs. Richard Muzzy
Mrs. Joseph Rosche
Mrs. Howard Sachs
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Mrs. Carl Zerner, *Chairman*

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Michele Alexander
Leslie Balkany
Anne Bancroft
Jacqueline Bass
Carol Bentley
Carolyn Bolovan
Anastasia Boucouras
Sharilyn Brune
Eleanor Brunner
Geraldine Cannon
Suzanne Cook
Barbara Coon
Anne Doerfler
Carol Ann DuBrul
Jacqueline Foster
Paulette Geiger
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Letty Haigh
Marie Hamel
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Judith Hauman
Leah Heimbeck
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Judith Newell
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M. Suzanne Pollock
Dorothy Price
Barbara Pridgeon
Frances Riddle
Elizabeth Rimer
June Roshe
Nancy Rudolph
June Saxe
Suzanne Schroeder
Susan Simmons
Elizabeth Simonds
Suzanne Steele
Tatiana Stevens
Carol Sue Sussman
Marcia Tavel
Jean Voss
Nancy Wiedemann
Joan Wiley
Patricia Wise

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Kay Ball
Jackie Bass
Margot Brauer
Jane Graper
Sally Hart
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Bobbie Pridgeon
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Gary Berkowitz
Lois Berkowitz
Jackie Bernard
Karen Brooks
Kathleen Buescher
Nancy Churchill
Christopher Clark
Mary Jane Columb
Carol Ctvrlik
Dannis Daniels
Erma Dee
Zafer Deeb
Nancy De la Garza
Dale Didion
Frances Edge
James C. Farber
Marie Fox
Thelma Fuller
Rose Glennon
Phyllis Gross
Tom Gwilt
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Carla Horst
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Kay Knepp
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Jennie Krisher
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Robert Krisher
Ann Kurth
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Kathleen Traynor
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Cookie Westmeyer
Karen Wilhelm
Bette Wooley

Library

The Library added a total of 1,494 books and catalogues by purchase, gift and exchange. Two important titles obtained among the 579 purchases were a rare early volume of Zervos' complete catalogue of Picasso's work and *The Plan of St. Gall* by Walter Horn, a monumental study of this great document of medieval art. A successful sale of duplicate books, catalogues and posters brought funds for

shelving and file cabinets to help relieve overcrowding. Volunteers Sue Loos and Eleanor Hall worked on a much needed index of all artists who have ever exhibited at the Museum.

14,000 slides added to the Slide Library, which serves teaching needs of the art history department, curatorial staff and public, included works of art in the Museum collection, as well as subjects from a broad range of art and architectural fields.

Department of Building and Security Services

The department devoted much time to redesigning the Museum's mechanical systems in preparation for the renovation project with the intent of upgrading heating, ventilating and air conditioning. This will improve the temperature and humidity controls vital to optimum preservation of the collections. The first stages of renovation became evident as much of the center part of the Museum was sealed off and traffic rerouted to accommodate demolition and future construction. Temporary office space for the department and a new service entry were also created.

Ongoing maintenance and repairs required a new heat exchanger for the west wing, as well as the replacement of the fan motor in the cooling tower and a major electrical panel in the Peristyle. An electric fork lift was obtained to improve the safe and efficient transport of works of art within the Museum.

Membership

Led by the Art Museum Aides, with Mrs. Robert Winzeler, Jr. as chairman and Mrs. James W. Blumer as assistant chairman, the 1980 fall membership campaign enlisted 550 volunteers. With Aides as team captains, they enrolled 1,273 new members in our region. These volunteers include 47 new Friends, those who obtained five or more new members in their first campaign drive, and 127 continuing Friends, returning volunteers who obtained three or more new members.

Art Museum Aides

ACTIVE MEMBERS
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Mrs. Gregor K. Emmert, *Assistant Chairman*
Mrs. H. Alan Rudolph, *Secretary*
Mrs. James S. Dimling, *Treasurer*
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The Museum is constantly striving to enlarge its endowment base, the income from which helps support operating costs. Success in this endeavor is paramount to the Museum's stability and growth. Vital in this effort is the work of the Endowment Development Committee which seeks both increased endowment support and new members for the President's Council.

This year, through the efforts of this volunteer committee, 65 new names were added to the President's Council. Luncheons were held to inform prospective members about the importance of this group for the Museum's future, and on two November evenings gala dinners in the Great Gallery honored Council members. In January the Museum's Benefactors, Patrons and Donors were invited to a reception in the Cloister and special preview of *Treasures from Chatsworth*.

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The President's Council is comprised of those who annually contribute $500 (Business Membership $1,000) or more to the Museum, of those who have become Donors or Patrons of the Museum within the past five years, and of Benefactors of The Toledo Museum of Art. An accumulated contribution of $5,000 establishes eligibility for election as an Endowment Donor.

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The Toledo Museum of Art
Statements of Current Operating Fund Income and Expenses

Years ended August 31, 1980 and 1979

	1980	1979
Income:		
Libbey, Residuary and Endowment Funds	$ 720,501	628,183
Museum's Endowments	898,928	732,915
Other Endowment Funds and donations	146,463	127,351
Government and foundation grants	346,478	230,507
Income from invested operating funds	32,048	14,343
Membership dues	189,164	172,086
Tuition and supply fees	462,049	438,836
Concert tickets	68,781	67,734
Exhibitions	46,780	21,477
Museum shop and art supply store sales	157,530	115,106
Other sources	53,623	43,803
Total income	3,122,345	2,592,341
Expenses:		
Compensation and fringe benefits	1,662,444	1,508,192
Concert costs	54,837	64,637
Exhibitions	262,047	172,483
Maintenance and utilities of facilities and collections	476,162	409,093
Publicity, promotion and publications	100,327	88,833
Scholarships, fellowships and awards	11,000	22,249
Cost of student art supplies	36,091	68,695
Cost of sales Museum shop and art supply store	116,049	63,192
General and administrative	90,050	65,512
Other operating costs	202,725	155,804
Total expenses	3,011,732	2,618,690
Excess income (expenses)	$ 110,613	(26,349)

This statement presents income and expenses of the operating fund and excludes operations of the Plant, Art and Endowment Funds.

Peat, Marwick, Mitchell & Co.

Certified Public Accountants
Edison Plaza
Toledo, Ohio 43604

The Board of Trustees
The Toledo Museum of Art

We have examined the statements of current operating fund income and expenses of The Toledo Museum of Art for the two years ended August 31, 1980. Our examinations were made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned statements of current operating fund income and expenses present fairly the current operating fund income and expenses of The Toledo Museum of Art for each of the two years in the period ended August 31, 1980, on a consistent basis.

Toledo, Ohio
October 22, 1980

Peat, Marwick, Mitchell & Co.

The Toledo Museum of Art

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